# The Pen's Triumph:

BEING

A COPY-BOOK,

Containing variety of Examples of all Hands practiſed in this Nation according to the preſent Mode; Adorned with incomparable KNOTS and FLOURISHES.

Moſt of the Copies conſiſting of two Lines only, and thoſe containing the Whole Alphabet; being all diſtil'd from the Limbeck of the Authors own Brain: And an Invention as Uſefull as Rare.

With a Diſcovery of the Secrets and Intricacies of this Art, in ſuch Directions as were never yet publiſhed, which will conduct an ingenious Practitioner to an unimagined height.

Alſo a choice Receipt for Ink.

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*Invented, Written, and Engraven by* EDWARD COCKER, *dwelling on the South ſide of St.* Pauls *Church, over againſt* Pauls *Chain, where he teacheth the Art of Writing.*

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Are to be ſold with other of the Authors Works, by *John Dowſe* Stationer, at the great North door of St. *Pauls* Church LONDON, 1659.

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*There is alſo to be ſold all ſorts of Blank Bonds.*

W14525-59

# To the moſt ingenious and moſt induſtrious PEN-MAN and ENGRAVER, my honoured FRIEND Mr. *EDWARD COCKER.*

*THus comes my Muſe, like* Sheba's *Queen to be*
*The bleſt admirer of thy Works and Thee:*
*She's come from places far remote and high,*
*Like* Strada's *Nightingale to ſing and die;*
*Whoſe Swan-like Epicedium ſhall be*
*Thy loud Triumphal and her Elegie.*
*Rare Artiſt, bear the Muſick of her tongue,*
*Who makes thy Worth the Subject of her Song:*
*Thy Worth, whoſe praiſes every one ſhall ſing,*
*In compaſs of the univerſal Ring.*

*I view'd thy Works, one view enheaven'd my ſenſe,*
*And cauſ'd my Love and Joy then to commence*
*A civil War within me, where they ſtrove,*
*Which for thy Honour ſhould triumphant prove:*
*While Love and Joy were ſtriving for the prey,*
*Comes Admiration and bears all away.*
*Thy* PENS-EXPERIENCE *firſt ſalutes our eyes;*
*'Twas wiſely done; experience makes us wiſe.*
*Next comes* ARTS GLORY *leaping from the womb*
*Of thy rich Fancy, O 'tis come, 'tis come!*

I Belgie, France, Rome, *all the World defie,*
*To ſhew ſuch excellent variety:*
*But O! as if all, all theſe Rarities, All*
*Theſe Soul-aſtoniſhing Pieces were too ſmal;*
*Thy* Pens Transcendency *aſcends the Stage,*
*The Glory and the envy of our Age.*
*Yea here's another: come again ſwift Fame,*
*Take thy whole Errand; This Heroick Name*
*Crowns all the reſt; this,* The Pens Triumph
*To ſee, and overcome even all proud* Romes. (*comes*
*All theſe unparallel'd works, theſe wonders done,*
*And but five Luſtres of thy Age yet run;*
*Still thou driv'ſt on, ſtill vigorouſly doth climb,*
*Still ſoars thy Genius to what's more ſublime:*
*Below perfections Orb nought will ſuffice;*
*Thy Objects That, That, That alone's thy Prize.*
*No ſooner* Galileus *did behold*
*A new-born Star, but big with wonder told*
*The Emperor, deſiring to be crown'd*
*The King of* Tunis *for the Star he found.*
*Thy* Jacobs *ſtaff or Aſtrolabe, the Pen,*
*Shews us whole Firmaments of Stars; how then*
*If only one ſtars ſight be worth a Nation,*
*Should we eſteem each page, each Conſtellation*
*Of thy Heaven-reſembling Books, for which even all*
*The worlds vaſt Empires were a gift too ſmal?*
*O that the Philoſophick ſtone were mine,*
*So huge a Pen of Gold ſhould then be thine,*
*Compar'd to which the great* Goliah's *Spear*
*Should like a Quil from a Wrens wing appear;*
*A Pen when raiſ'd an end that ſhould out-vie*
*All* Egypts *Pyramids for vaſt and high.*
*From Imperfections Grave to true Perfection,*
*Fair Writing gains a glorious Reſurrection.*
*Such life thy Wonder-working hand does give,*
*She does not only ſeem to live, but live:*
*Nor only lives, but lives in height of State,*
*On her all Arts Ladies of Honor wait.*
*She reigns ſole Empreſs, by thee plac'd upon*
*A high magnifick and illuſtrious Throne.*
*Th' Italian is out-vi'd now, for thy Hand*
*Has put'd down their Top-gallant, and their Land*
*Perfections Phœnix Neſt no longer is;*
*She's flown this ſide the* Alpes, *from them to this.*
*She would have built in* France, *but that they ſay,*
*The Noſeleſs people ſcar'd her thence away.*
*The* Dutch-*man had her, if Fame tels no lye,*
*But being butter'd-finger'd let her flie.*

*Now*

*Now glorious* England *ſhe is thine, and Thine*
*Rare* Cocker, *in whoſe Works her Beauties ſhine.*
*The Turner boaſts his Roſe and Ball in Ball,*
*But thy Pens turnings far tranſcends them all.*
*Some ſay the Ring* Guyotto *whirld about*
*Was rare, let it be hangd in his own ſnout.*
*Here's Ring in Ring, Oval in Oval, and*
*Such Sphere-like whirlings of a dextrous hand,*
*As make us think the* Primum Mobile
*Centers its quick Intelligence in Thee.*
*What old* Drexellius *by Time-ſwallowing pains,*
*With wracking and much ſqueezing of his Brains,*
*Said of Eternity, by one ſwift run*
*And Heavenly motion of thy hand's out-done.*
*O who can thus miraculouſly command*
*His Pen, unleſs an Angel guide his hand?*
*Thou doſt but move thy hand, and the true ſhape*
*Of Lion, Horſe, Bull, Serpent, Bear or Ape,*
*Come running from thy Pen, ſtrange to behold,*
*Paſsing all Wonders now, and thoſe of Old.*
*Thou prov'ſt* Pythagoras *more then half divine;*
*Old* Gordius *his Knot-weaving ſoul is thine.*
*And* Dædalus *his Puzlatory skill,*
*Thy knots declare is crept into thy Quill.*

*Yea here's a Tranſmigration yet unknown,*
Briareus *hundred hands are all thine own.*
*Such is thy Writing, that each ſingle Line*
*Requires at leaſt an hundred ſuch as mine*
*To praiſe it right, yea all thoſe will not do,*
*Unleſs an hundred times more witty too;*
*All thy high excellencies to proclame*
*At once, would burſt the ſwelling cheeks of Fame.*
*Nature, Art, Vertue all their Glories twine,*
*Concentring in one point to make thee ſhine.*
*Thy skil in Numbers who can e're expreſs!*
*That helps to make thy Glories numberleſs.*
*Or who thy excellence in Grav ng can*
*Shew like thy ſelf, O thou rare more then man!*
*To ſtrike a Line much finer then an Hair,*
*And engrave that more fine is wondrous rare:*
*Yet this thy hand performs, who doſt impart*
*Th' Incomprehenſibilities of Art.*
*Each ſtroke by thy unerring hand engraven,*
*Shows thy Arrival at Perfections Haven.*
*Thy own Pen beſt thy Gravers worth diſplaies,*
*Thy Graver beſt perpetuates thy Pens praiſe.*
*Like* Cæſars, *thus thy Steel gain'd glories will*
*Be made immortal by thy powerful Quil.*

*Ov'r all the Nation the ſhril trump of Fame,*
*Shall ſpread the growing Glories of thy name;*
*Ov'r all the Nation, yea ov'r all the world,*
*In Renowns Chariot ſhall thy name be whirl'd.*
*But hold, methinks I hear a diſmal howl,*
*As of ſome Devil i' th' carcaſe of an Owl;*
*Tis the hoarſe voice of Envy belching forth,*
*That we ov'r-praiſe, and too high raiſe thy worth:*
*Peace Hell-hound, peace, this pile we juſtly raiſe;*
*Shall not the Pen the Pens great Maſter praiſe?*
*He wounds himſelf, who ſhoots at Arts and Parts.*
*Vertue is Thunder-proof and fears no Darts:*
*No peſtilential blaſts from putrid Lungs,*
*Though diſsipated by more poiſonous tongnes,*
*Shall blaſt thy Fame; no, thy Renown ſhall dwell*
*On high, when Envy plunges into Hell.*

*MUſe, raiſe an Arch Triumphant large and high,*
*Command down bright materials from the ſky,*
*Not a vaſt heap of ſtones but Stars: the Sun*
*About this Mole-hill ſhall no longer run:*
*He ſhall ſtand Centinel on this glorious Frame,*
*And in Celeſtial Flame,*
*Speak forth great* COCKERS NAME.

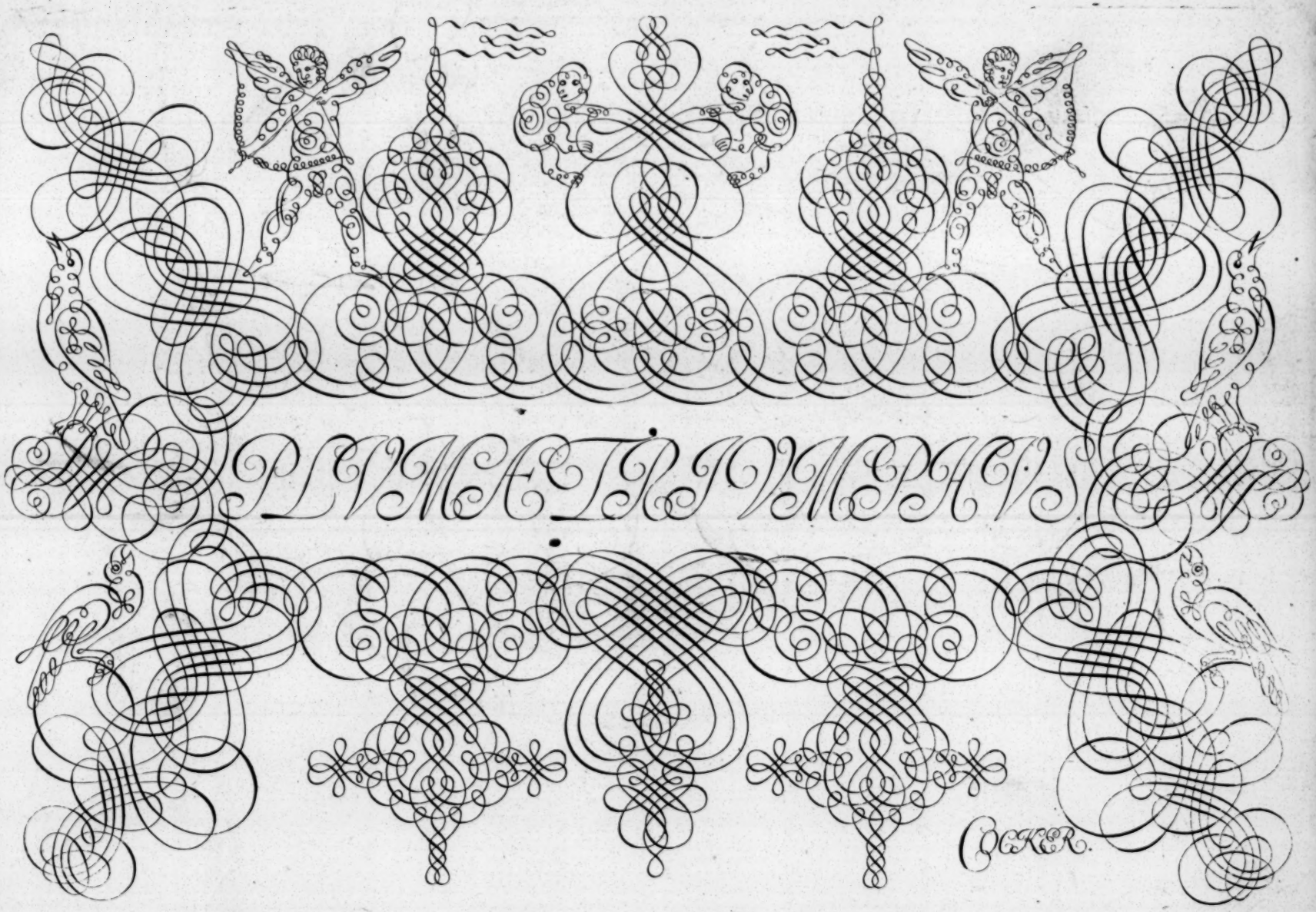
S.H.

## A Quadruple Acroſtick on his Renowned Friend Mr *Edward Cocker*.

E *xcelling Artiſt, thy immortal Fam* —— E *xceeds the reach of Pens, from whence it cam* E
D *irected from on high; thy curious Han* —— D *iſplaies ſuch Secrets, All amazed ſtan* —— D
W *hat makes thy Pen (like* Nile*) thus overflo* — W *ith Excellence! How glorious wilt thou gro-* W
A *rt thou ſtill multiplying like the Se* —— A *nd canſt thou yet find out another Ple* —— A
R *are Phœnix! thy bright Quill tranſcends as fa--* R *efined'ſt Pens as* Sol *a painted Sta* —— R
D *eſiſt not from theſe Arts; their bottom ſoun* — D *iſcovering All; for All by All be Crown'* — D
C *onſider what rare Precepts Pens diſpen* —— C *onverſe from far comes by Intelligen* —— C
O *who can but admire thy skill! that ſ* —— O' *retop'ſt thoſe Artiſts who for famous g* —— O
C *ommerce, abroad, at home, Pens cannot la* —— C *amp, Court and City of you boaſt and cra-* C
K *now, Readers, who for Pen-perfection loo* —— K *nots and unparallel'd Lines ſhine in this Boo-* K
E *rected are theſe Columnes to thy praiſ* —— E *ach touch of thy ſmooth quil thy Fame doth raiſ-* E
R *epute attends thy Arts, thy vertues favou* —— R *enowned is thy Name, Wit, Pen and Grave--* R

*H. P.*

To

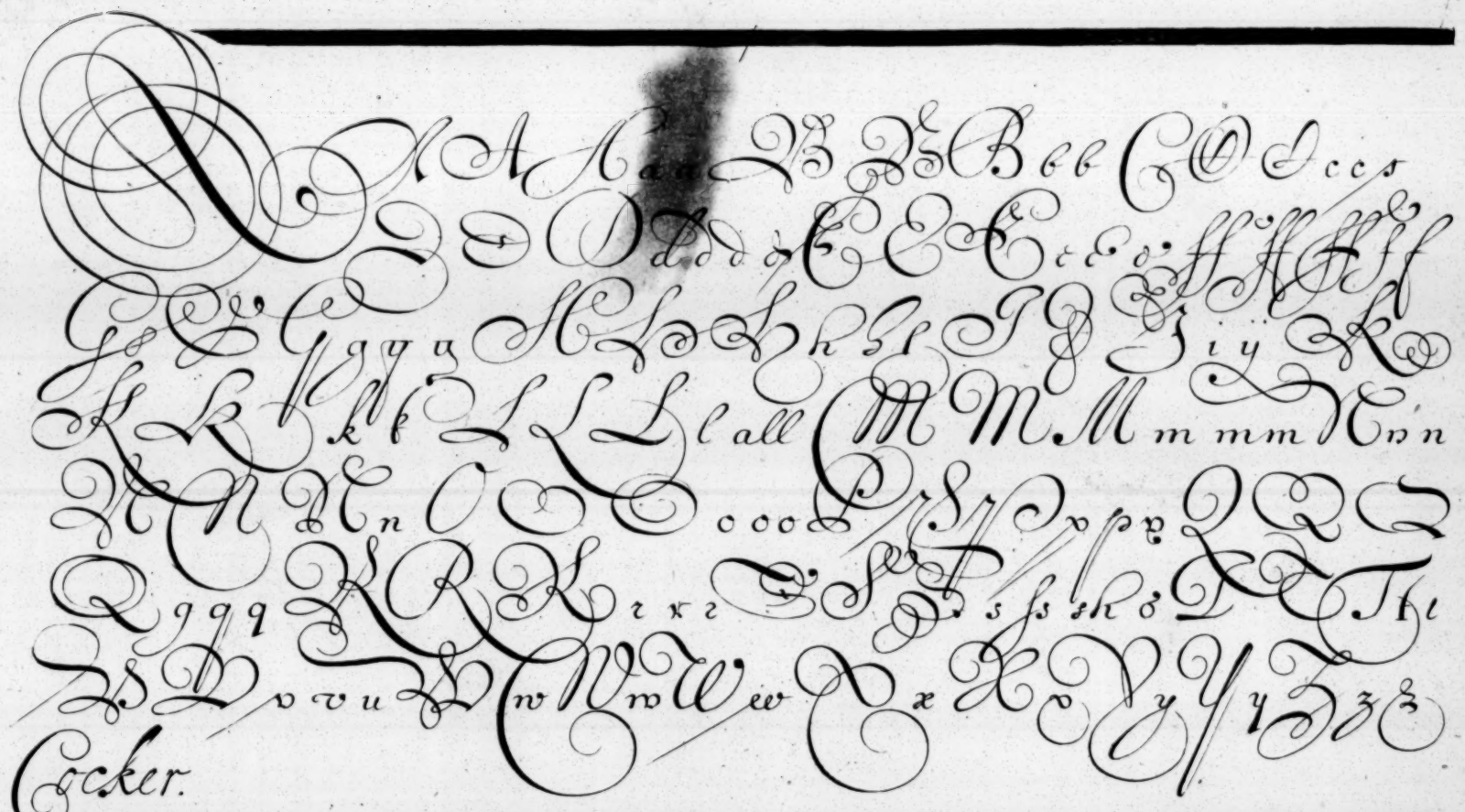

PLVMETRIVMPHVS
COCKER.

This is demonstrated in the Directions.



Ecker.

This Figure comprehends such parts, Mysteries, & rules of this rare Art.



Cocker.

COCKER
Some ſordid Sotts
Cry downe rare Knotts,
Whoſe envy makes them curriſh
But Art ſhall ſhine,
And Envie pine,
And ſtill my Pen ſhall flouriſh

O all Beautie, Comelinesse, and Divine Excellencies, are in
Faith, Grace, & Holynesse: Improve therefore thy Knowledge,
Learning Mysterious Notions, & Observations, and Prize
Quintessentiall Religion, and Sacred Truth, and let the
Vaine World see a Xpian, Young and truly Zealous. A

Edw: Cocker

Performe some brave Exploits swell'd lewd Checkes of Fame;
And by magnifique Workes immortallize thy Name
Saints acquiesce in God forsaking worldly Toys,
To be' imparadiz'd in Heavens expressles Joys.
Cocker
A B C D E G H J K L M N O P R S T V W X Y Z

To the ingenious, and able

Pen-man & Arithmetician

his honoured Friend,

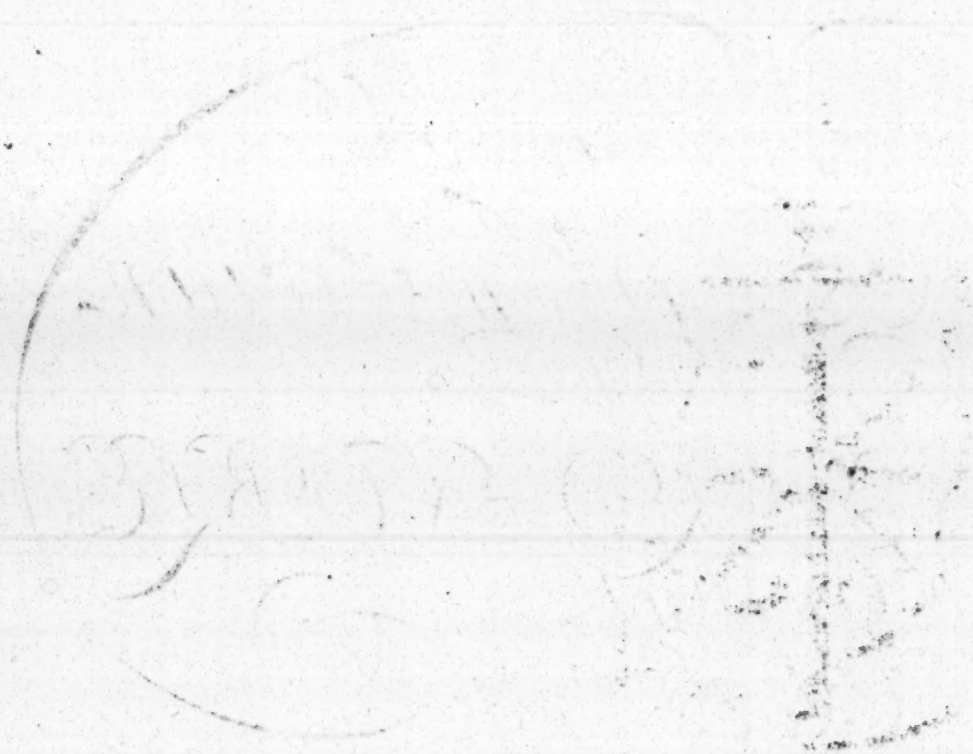
M.r RICHARD NOBLE,

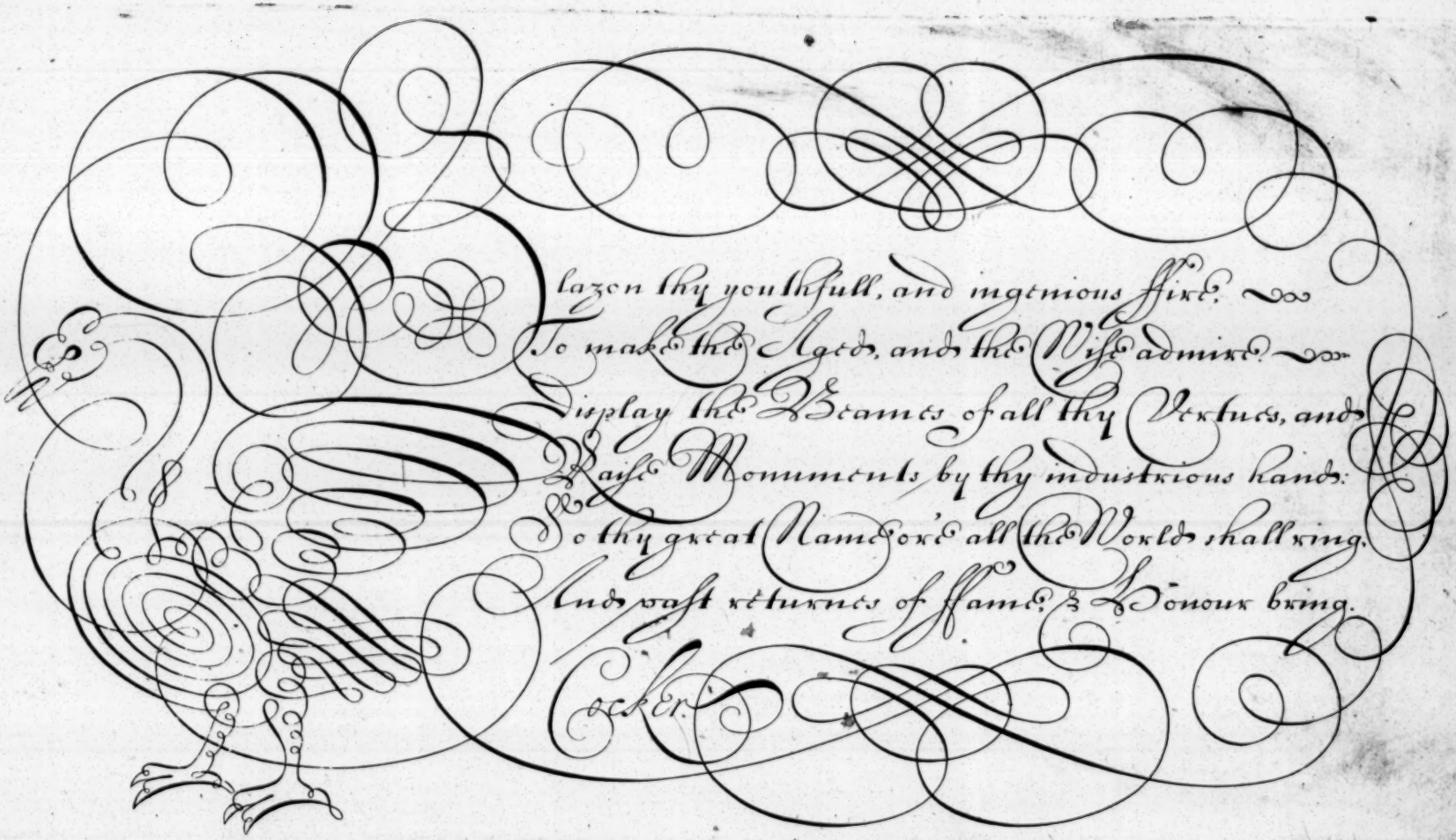
of Guildford,

in the County of Surrey;

EDWARD COCKER

wisheth well.



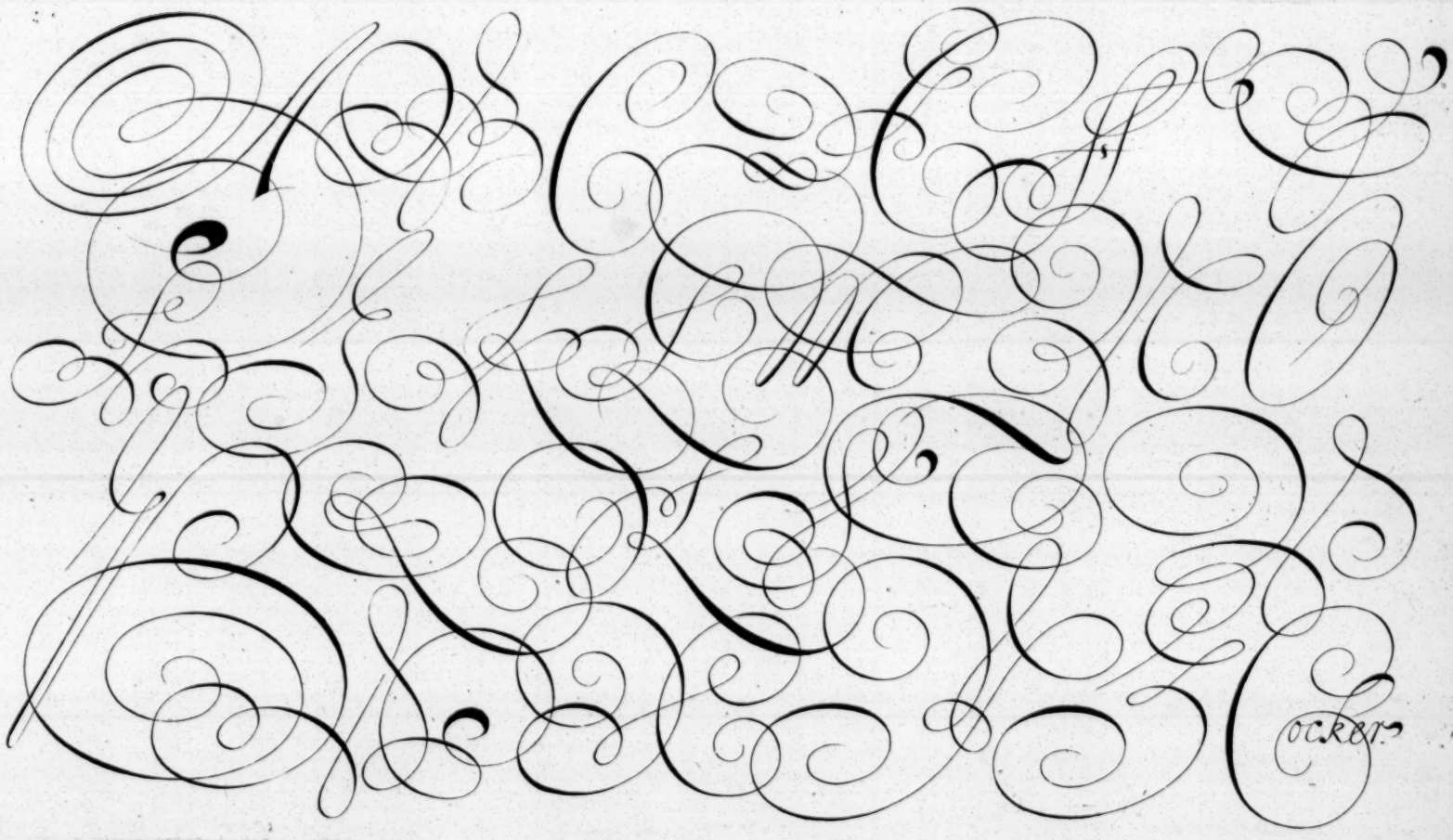

lazon thy youthfull, and ingenious fire:
To make the Aged, and the Wise admire:
Display the Beames of all thy Vertues, and
Raise Monuments, by thy industrious hands:
So thy great Name o're all the World shall ring,
And vast returnes of Fame & Honour bring.
ocker.

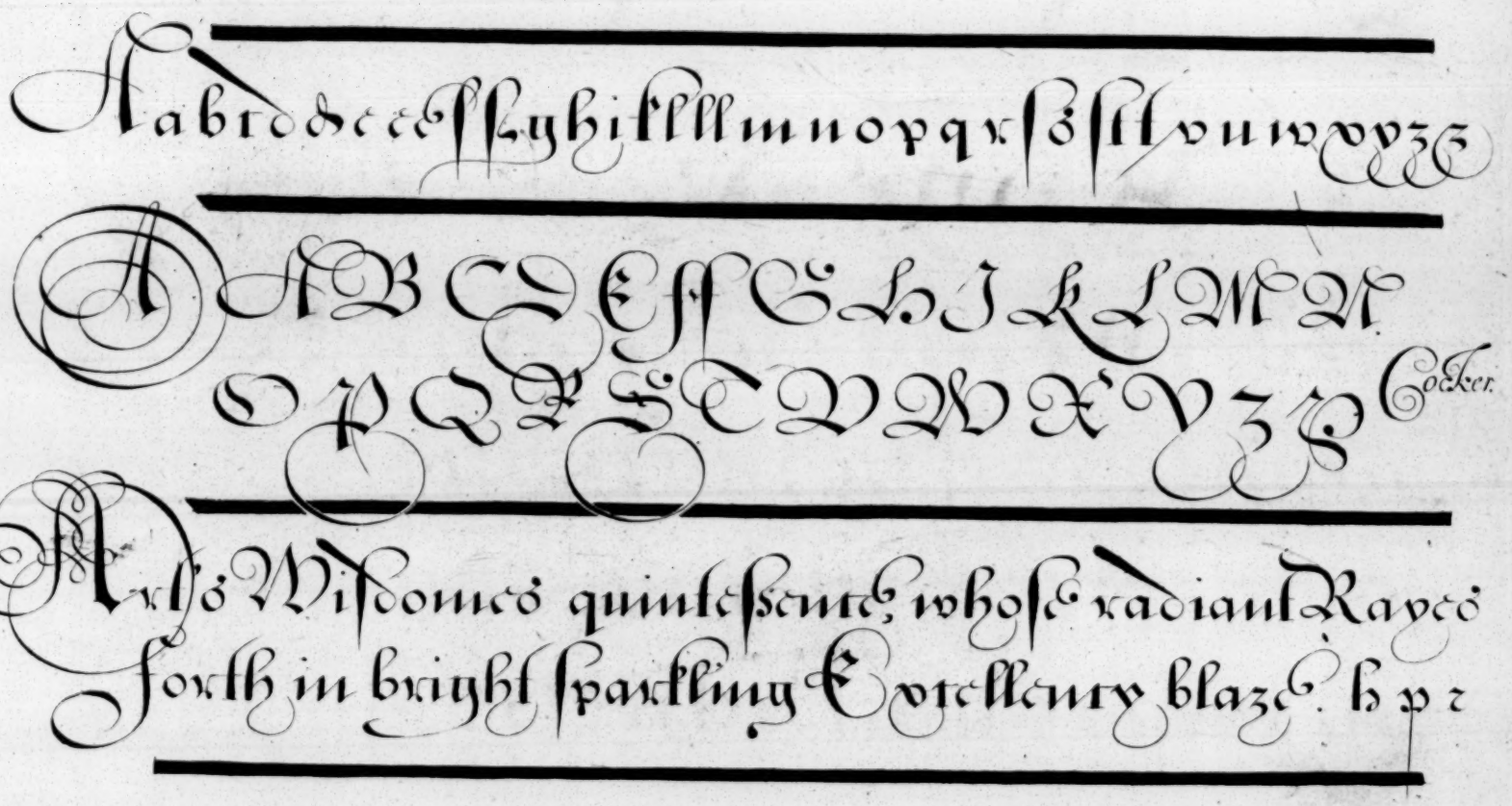
The most resplendant Endowments without the
interlucent Beames of Piety, and Vertue, are but
like painted fires, w^ch^ neither light, nor heate.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Vv Uu Ww Xx Yy Zz &.

Quàm rudis informi facie Natura videtur,
Donec cam Ratio, Doctrina, & Gratia formet?
Nobilis absque quibus vilescit Stemmatis Heros!

E: Cocker.


ocker


Aabbccddeeffgghhiiklllmnnoopqqrrssttuuvwxyyzz
ABCDEFGHIJKLMN
OPQRSTUVWXYZ
Cocker.
Art's Wisdome's quintessence, whose radiant Rayes
forth in bright sparkling Excellency blaze. h p r

Wee, by making Excellency
our Aime at first, conquer
and win the Prize at last.
Aabcdeffghiklmnopqrstvw
vvz
Cocker.

Forsake not Vertue, but frequent her wayes —
Her Rules long practiz'd may exalt thy praise.
Sustine abstine.
God's Precepts who forsake, themselves expose
To vnconquerable tyrannizing Foes.

Cocker.

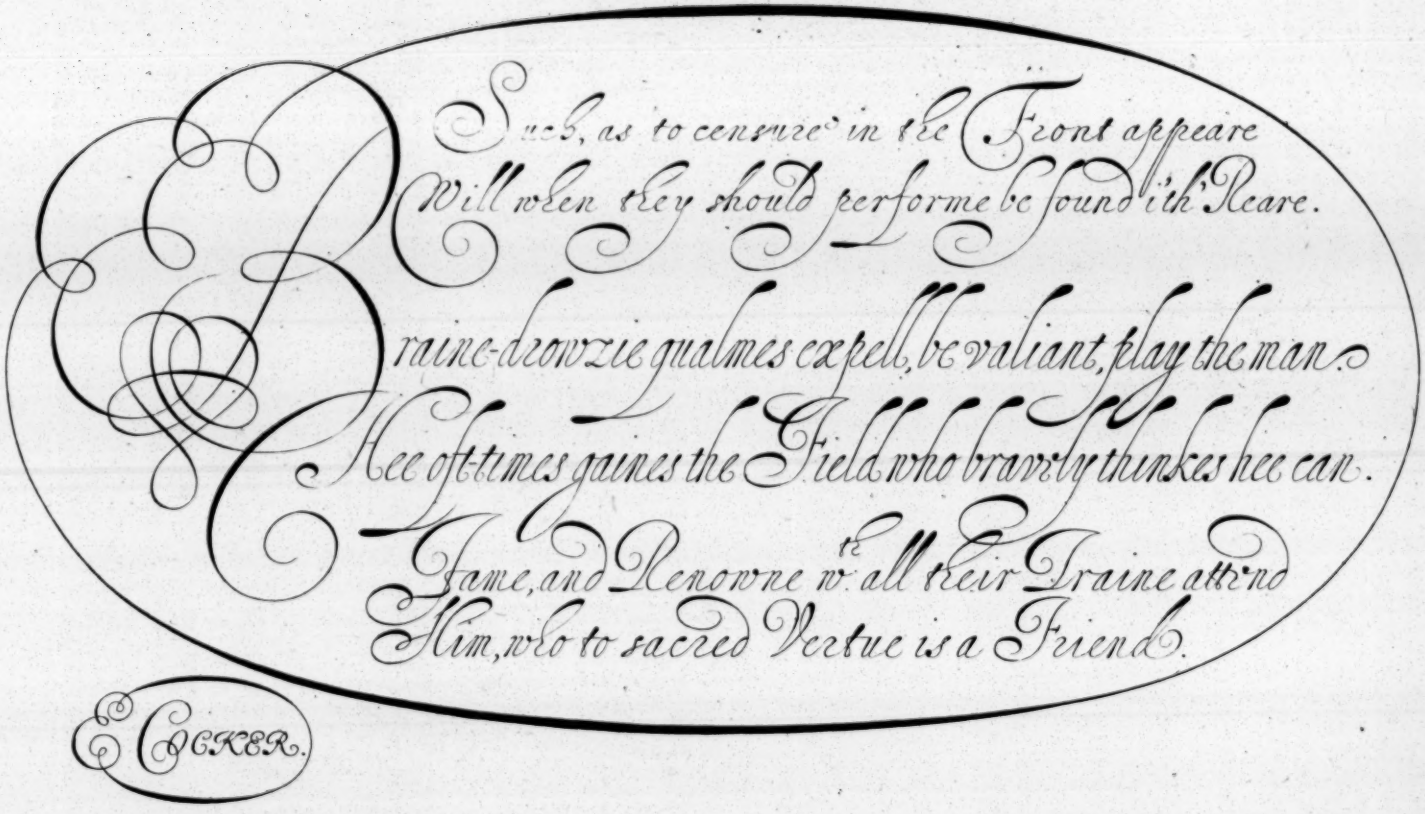
Have evermore a care of what you exercise:
Be quick & diligent in what you enterprize.

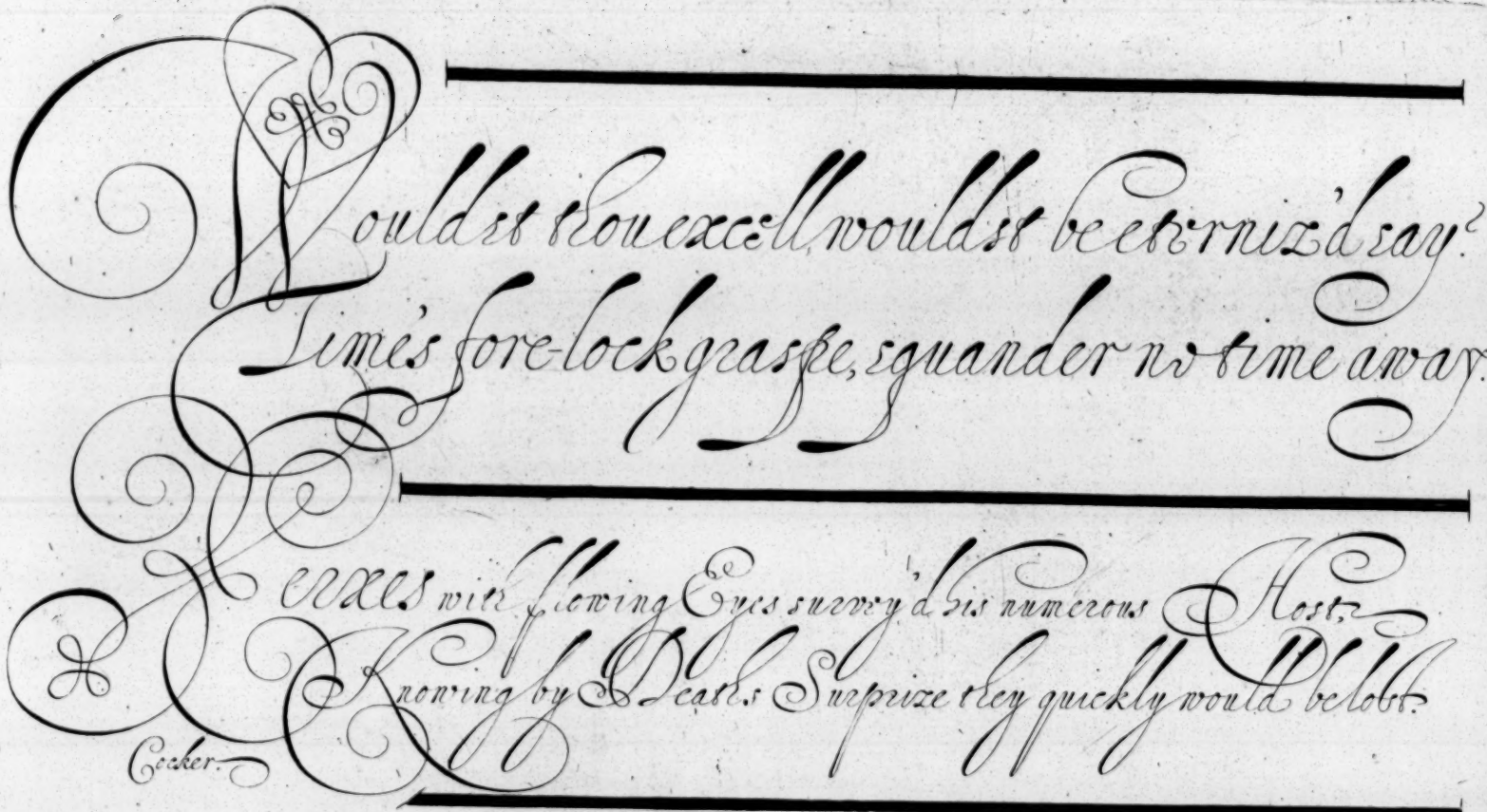
Endeavour continuallie to secure every moment of time to a prudent, commendable, and honourable Imployment, the advantageous improvement thereof being of grand concernment, and an argument of abundance of wisdome in all.

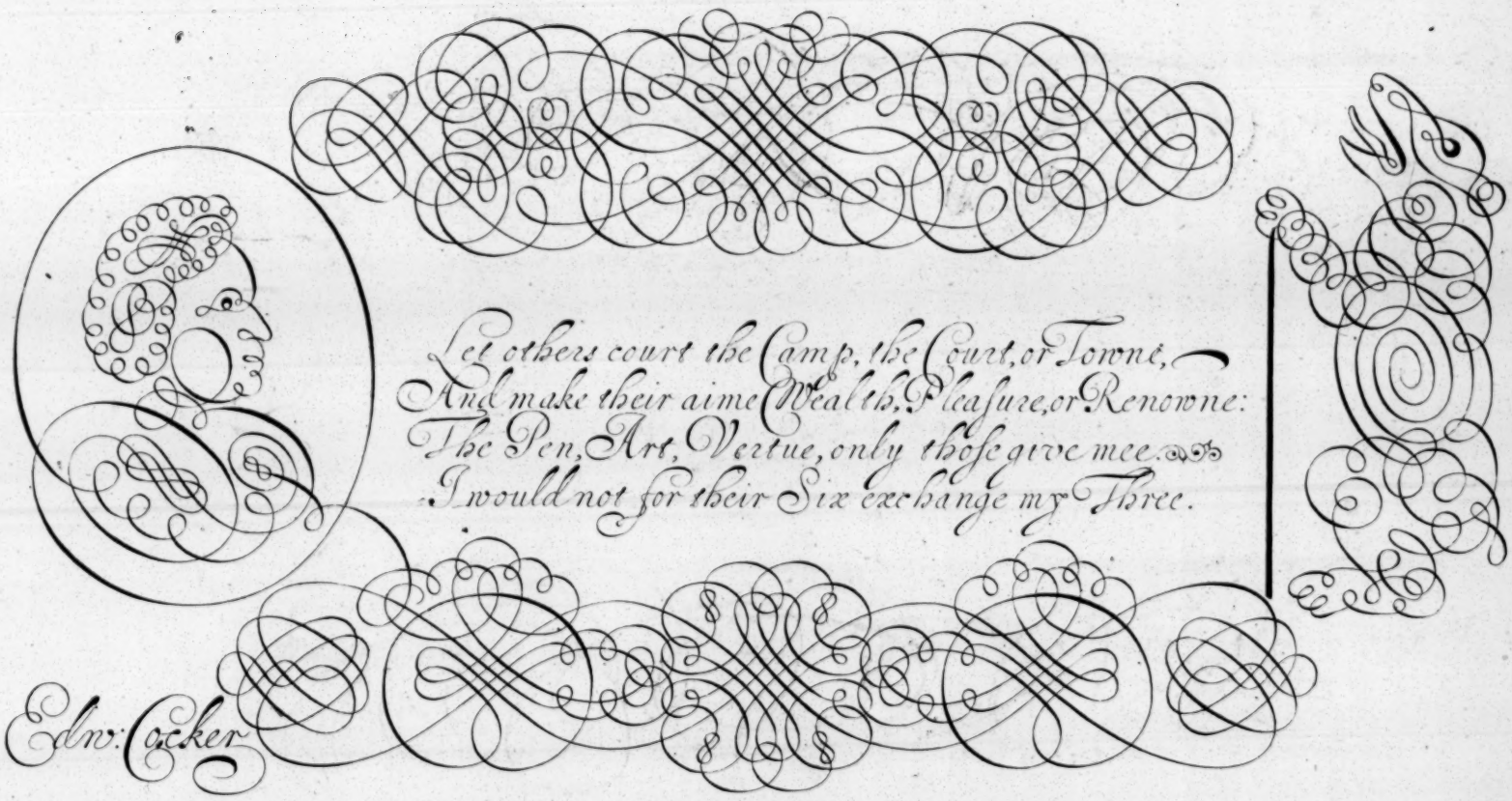
Aa mb mc md me mf mg mh mi mk ml mn mo mp mq mr ms mt mv mv mu mw mx my mz &

Cocker.

Aa a a b b b c c c d d d e e f f g g h h i i y k k k l l l m m
n n n o o o p p p q q q r r r s s s s t t t t u u v v
w w w x x x y y y z z & & &

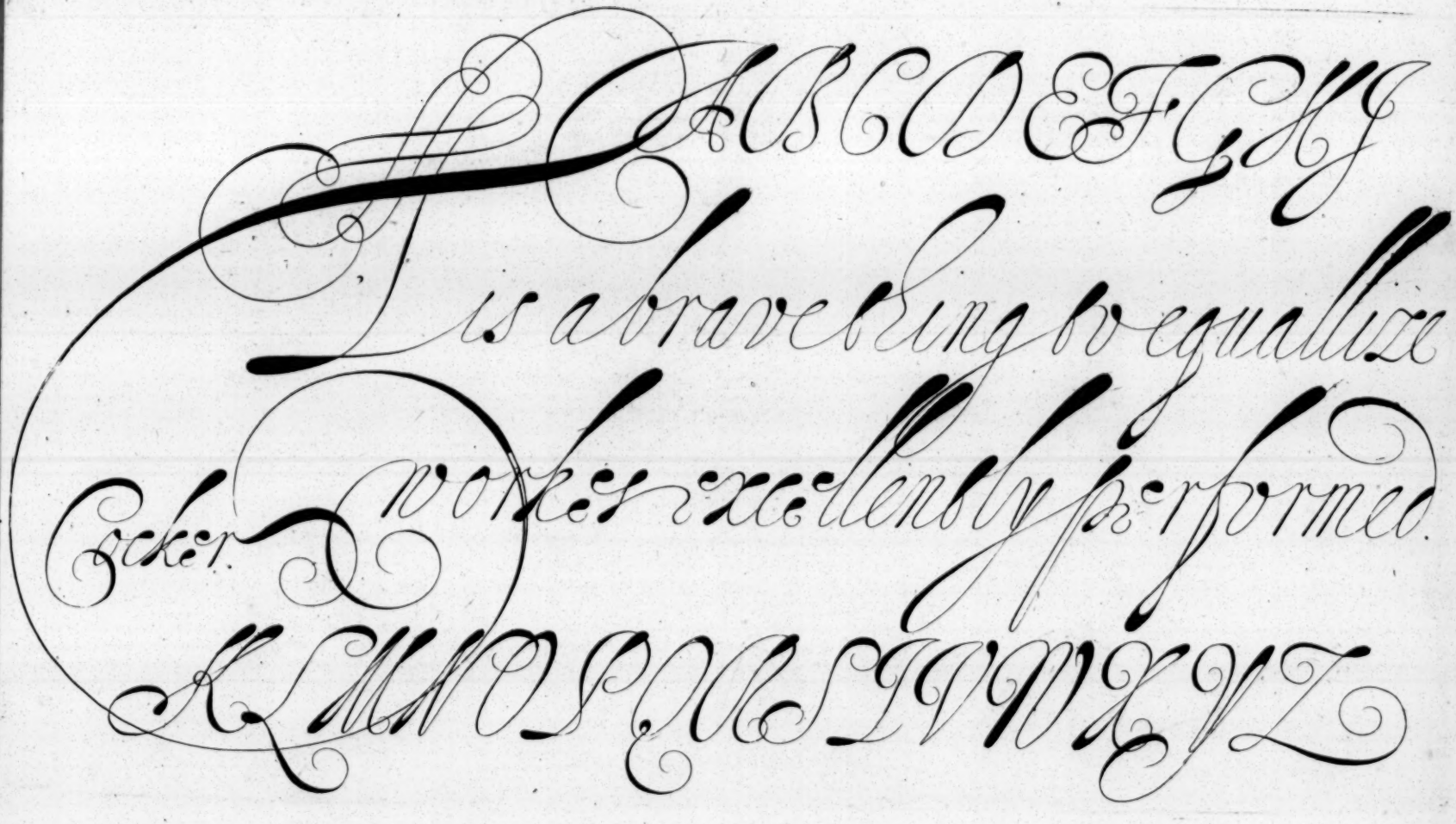

Such, as to censure in the Front appeare
Will when they should performe be found i'th' Reare.
Braine-drowzie qualmes expell, be valiant, play the man.
Hee oft-times gaines the Field who bravely thinkes hee can.
Fame, and Renowne w^th all their Traine attend
Him, who to sacred Vertue is a Friend.
COCKER.

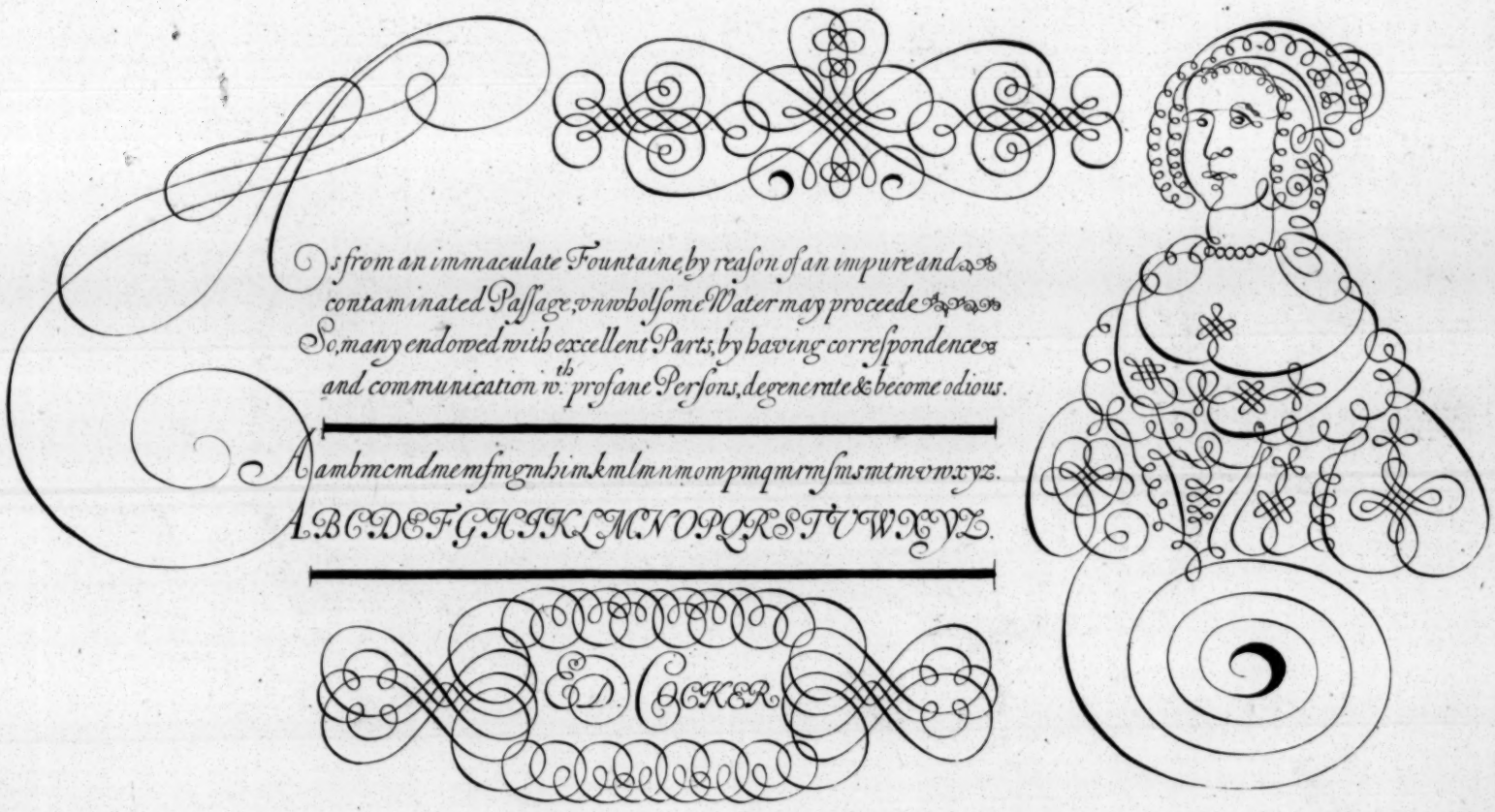

Wouldst thou excell, wouldst be eternizd say?
Time's fore-lock grasp, squander no time away.
Xerxes with flowing Eyes survey'd his numerous Host,
Knowing by Death's Surprize they quickly would be lost.
Cocker.

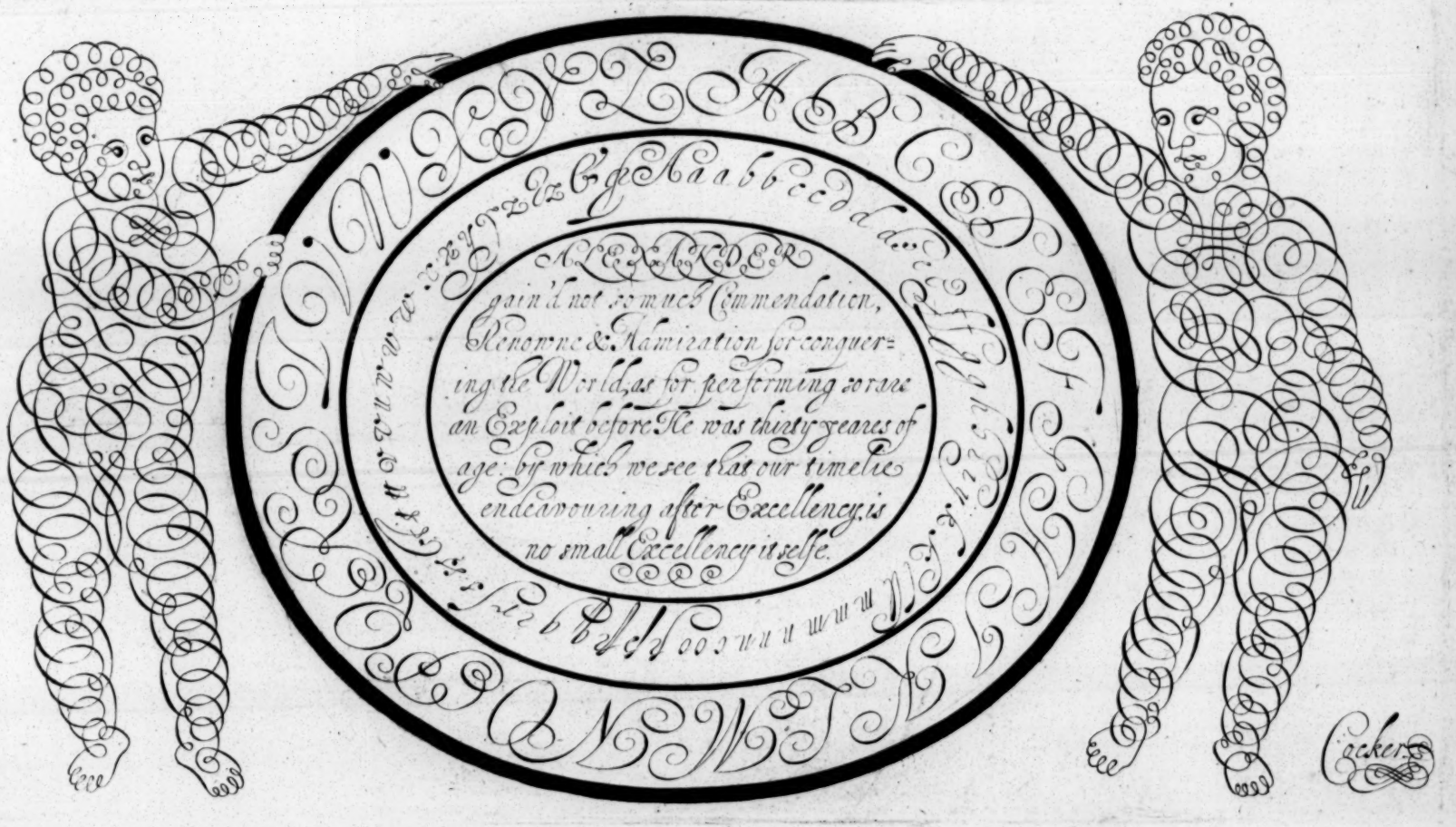

Let others court the Camp, the Court, or Towne,
And make their aime Wealth, Pleasure, or Renowne:
The Pen, Art, Vertue, only those give mee.
I would not for their Six exchange my Three.
Edw: Cocker

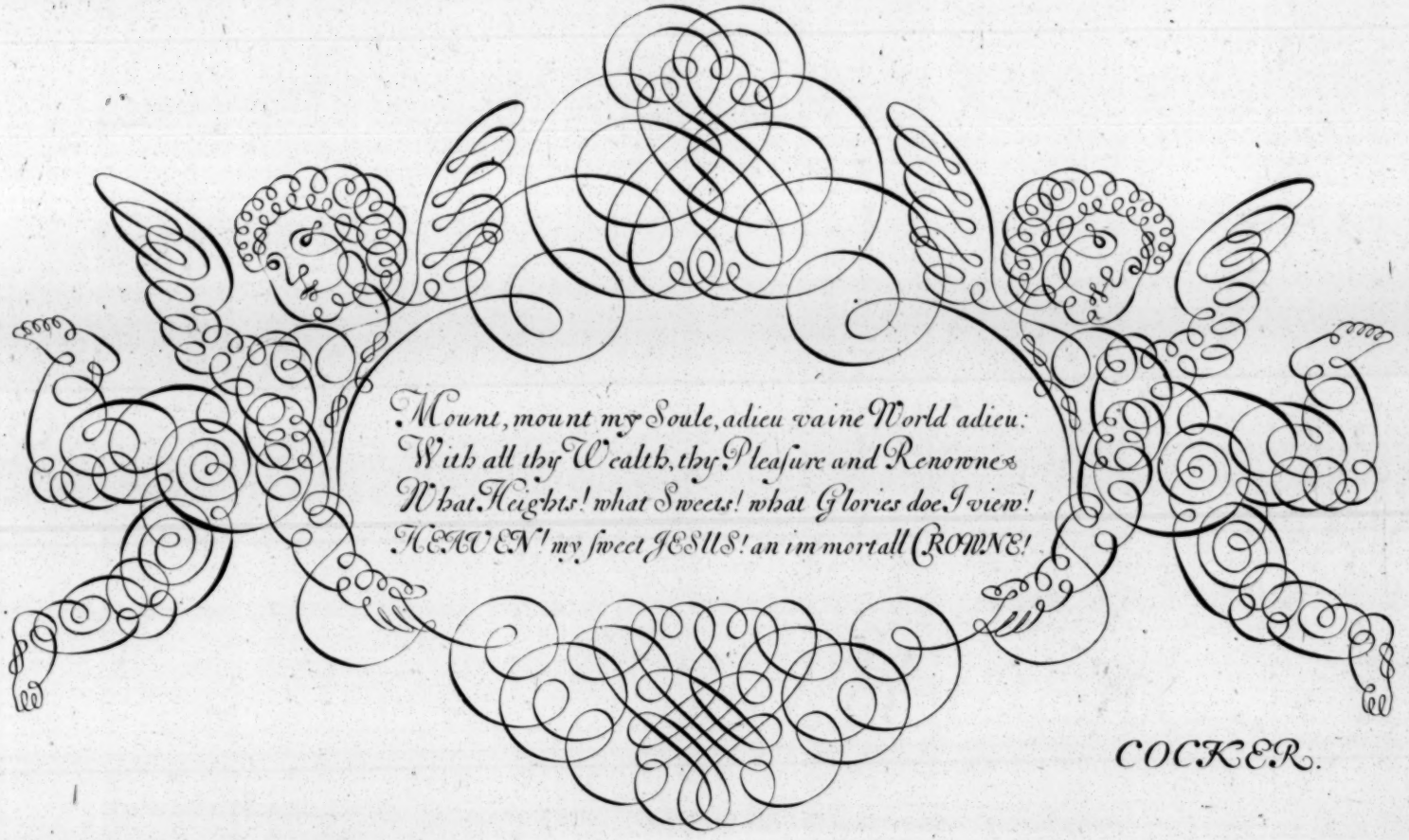
Many would be contented to dwell in the Temple of Honour,
but the way thither gives them small Contentment: for a
Cocker tedious Peregrination in the wayes of Vertue & Industry
corresponds not with every mans inclination and temper.

A a. b. c. d. e. f. g. h. i. k. l. ll. m. n. o. p. p. q. r. s. ſs. ſt. t. v. u. w. x. y. y. z. &


ABCDEFGHJ
Lis a brave King bo equallize
Ecker. Workes excellently performed.
KLMNOPQRSTVWXYZ


Is from an immaculate Fountaine, by reason of an impure and
contaminated Passage, vnwholsome Water may proceede
So, many endowed with excellent Parts, by having correspondence
and communication wth. prosane Persons, degenerate & become odious.
Aambmcmdmemfmgmhimkmlmnmompmqmrmsmtmvmwxyz.
ABCDEFGHIKLMNOPQRSTVWXYZ.
ED COCKER


ALEXANDER
gain'd not so much Commendation,
Renowne & Admiration for conquer-
ing the World, as for performing so rare
an Exploit before He was thirty yeares of
age: by which we see that our timelie
endeavouring after Excellency, is
no small Excellency it selfe.
Cocker.


Mount, mount my Soule, adieu vaine World adieu:
With all thy Wealth, thy Pleasure and Renowne
What Heights! what Sweets! what Glories doe I view!
HEAVEN! my sweet JESUS! an immortall CROWNE!

COCKER.

The AVTHOR hereof &
Is making the largest Copy-
Booke in the World, and
he hopes it will be ye Best

EDWARD COCKER

# To the Lovers and Practitioners in the ART of WRITING.

*I Might for a Preludium ſalute you with an Oratorial charming Compoſure or Diſcourſe, that might win you to an Affection and Admiration of the uſefulneſs and excellencies of fair Writing; but ſuch a Circumlocution and Illuſtration were in vain, it being of it ſelf as far above the reach of Rhetorick, as are the moſt incomparable Profeſſors thereof above that of Envy: I ſhall therefore only preſent you with what is pertinent and conſiderable, and that which well weighed and obſerved in your Practice, will conduct you very near to the end of your Deſires, which I preſume is Excellency in this curious Art, if not Perfection.*

# DIRECTIONS.

## *How to make a Pen.*

BEing provided of a Pen-knife Razor-mettal (not too thick towards its edge) or a ſmall thin French Blade, which I have found to be as good, which you may beſt ſharpen on a Hoan, yet after that you muſt (as it were) poliſh its edge on a Thong of Neats-Leather; you may trie whether it be ſharp or not on your fingers: but you had better procure the firſt, ſecond, or third Quill in the wing of a Gooſe or Raven, which if it be too hard or dry, you may help that by laying it a while in water; or if the contrary, you may put it into warme Embers, and ſo in a ſhort ſpace cure that diſtemper; Having ſcraped off the bark of the Quill with the back of your Knife, cut off about

about a quarter of an Inch ; then enter your knife at the end ; juſt in the middle of the back thereof ( being like a half round ) that done, put the end of another Quill into that,or the haft of your knife, if it be made for that purpoſe,and holding the Thumb of your left hand, at ſuch a diſtance on the back of it, as you would have the ſlit to reach from the end ; then by twiching up your knife-haft or quill, you may ſlit it at your pleaſure, and by cutting both its ſides alike,you may faſhion the nib as it ſhould be ; to cut the end right, which is the principal thing, you muſt, if the quill be too thick, pare a little off, and hold the nib on the thumb-nail of your left hand, then enter the edge of your knife into it ſloping ; but before it is quite through, turn your knife downright and cut it off.

If you intend to write Italian hand therewith, the nib muſt be ſmall, and almoſt round, with a long ſlit. For Secretary it muſt be broader ; for large Italique, or that which we call Italian Text, it muſt be of a greater breadth ; I have ſometimes wrote the German Text with a great Pen having two ſlits.

## *How to hold the Pen.*

TAke the Pen in your hand, and place your Thumb on that ſide thereof which is next your Breaſt, not extending it ſo low as the end of your fore-finger, next to that, place your fore-finger on the top of the Pen, lower then your thumb about a quarter of an inch: Laſtly, place your middle finger ſo much lower then that, on the further ſide of the Pen. Let there be very little ſpace or diſtance betwixt the Pen and your fore-finger, but let both that and your middle finger be extended almoſt to their full length: Obſerve alſo that your Thumb riſe and fall in the joynt, as the length or compaſs of the Letters require which you write, and that your little finger only reſt on the paper; nor let there be the leaſt preſſure of your hand, but bear it up with an eaſie pulſe.

## *How to manage and uſe the Pen.*

HAving a Book to write in, or a ſheet of paper to write on, which muſt be ruled with lines with a black-lead Pen or a pair of Compaſſes, but they are beſt; for if the Body of the Hand you write be deep, as the Roman and Italian are, you may with them, being ſet at a fit diſtance, rule your Lines double, and thereby every Letter will be kept even at head and at foot. The want of Compaſſes may be ſupplied by a Quill cut forked, which I take to be an inſtrument of more certainty for that purpoſe, your paper lying in a good light on a Desk, or on ſomething made ſloping (it being not ſo good to write on what is directly level) and ſtreight before you, your Elbow lying even with the midſt of the end thereof, your hand bending outward or from you; having before dipt only the nib of your Pen into the Ink with its hollow ſide downward, then begin to imitate an Alphabet of the hand you intend to write; and when your eye is from your Copy you write by, be ſure it be juſt at the end of your pen as you move it; and when you make any part of a Letter conſiſting of a full downright ſtroke, hold your pen right forward, turn not the nib thereof any way, but it lying flat, at

once

once by drawing in your thumb and two fingers make the ſtroke. In the making of hair ſtrokes, it will be convenient that you turn or move the Pen in your hand toward your left ſide moſt. Sometimes in the making of a Secretary ſ, f, or ſ, you muſt hold it as for a downright ſtroke, when you make the blot or right line through thoſe Letters. Let not your breaſt lie on the Desk you write on, nor your Noſe on the Paper, but ſit in as majeſtical a poſture as you can. When you would produce broad full-ſhadowed Letters or Flouriſhes according to the French Mode, you muſt then as they do reverſe the Pen, laying the hollow thereof on the inſide of your middle fingers end with the nib directly towards you, forcing it from you, not turning the Pen in your hand one way or other, nor move the hand at the wriſt: Thus with practice you may do brave things; for this bold way of writing is the moſt ſtately, and ſets off with abundance of gallantry; an Example of which you may ſee performed by my hand being a Print on Imperial Paper, Dedicated to that Renowned Patron of Arts, *EDWARD BENLOWES* Eſquire.

To

## *To fit and prepare your Paper for your uſe, and how to Rule it.*

A White ſmooth-grain'd wel gumm'd Paper is the beſt to write on; if it be not well Gumm'd and clear, you may draw it ſheet after ſheet through Allum-water, and that will both clarifie and embody it, and cauſe it to bear Ink well, being laid in a Preſs and dryed handſomely. Or you may do as much in effect and not wet your fingers, by beating or grinding Gum Sandrick into powder, and tying that powder in a fine linnen cloth that is not too thick or cloſe-weaved; and if your Paper be rugged and ſpungie, by rubbing that thereon, and forcing it through the cloth, your paper will be ſo fitted for your uſe, that if your Pen and Ink be good, your Letters will be as clear and ſmooth as you can wiſh. If your paper be too rough, you may with the edge of a folding-ſtick, ſuch an one as Book-binders uſe, or a knife haft, (it being laid on a ſmooth board) poliſh it ſo as your Pen may run thereon without interruption. You may rule your paper with black lead; and with white Bread, or the paring-duſt of white Leather, clearly fetch thoſe lines out again. Or, if the paper you write on be fine and tranſparent, you may by

by laying a fair ſheet on another ruled with black lines, write even, and none perceive by what means. In *France* ſuch as would write even, have Papers with lines pricked with ſmall holes, through which they pounce Chark-cole-duſt on the paper they write on, and after daſh it off with a Feather or Hand-cherchief. You may make a device by faſtening Lute ſtrings to both the ends of a Board, they being placed at equal diſtances, as cloſe or as wide as you pleaſe, on which you may lay divers ſheets of paper, and by rubbing hard thereon, you will make 500 lines as ſoon as rule five the ordinary way.

Reaſon *may teach more Wayes to rule, and I*
*Might ſwell a ſheet with rich Variety:*
*But who all wayes of ruling does impart,*
*Shall not reign Monarch in this curious Art.*

For

*For Command of Hand.*

WHen you would grace your Writing with fair compaſs-ſtrokes, large Capital Letters or flouriſhes of any conſiderable dimenſion, whether Oval-wiſe, Orbicular, or of what form ſoever, ſuch as without moving your hand by the motion of your fingers only, though extended, you cannot perform, then to be bleſt with an obedient and commanding Hand, that may in a moment pourtray to the life the Idea in your head, would be no ſmall happineſs, which that you may not want upon ſuch an occaſion, Obſerve

1. That your Ink be not too thick, but ſuch as may freely run from the Pen, and that your Pen be not too ſoft, nor its nib too broad, nor the ſlit thereof too long.

2. That your paper be ſmooth, free from wrinckles and hairs or any thing that may ſtand in oppoſition, or prove an obſtruction to the dexterous motion of your pen in the race it is to run.

3. Hold your Pen ſteadily, keep your Paper from ſtirring, not permitting your fingers or any part of your hand to touch the ſame, your arm being held above the Desk you write on, and your Elbow advanced above your hand; you ſhall then ſee that,

*A nimble Sphere-like whirling of the hand,*
*Will Capitals and curious ſtrokes command.*

# *The first Essay.*

FIrst I commend to your serious consideration and practice, the Alphabets of whatsoever hand or hands you intend to write, and those dissected, or in their several Fractions and Pieces according to Art. Which anatomizing of Letters, though it cannot be rightly done by any but a skilful Artist, yet, for the truth thereof, I would not wish you so much to depend upon the judgements of others, as on the knowledge which your own Experience may gain you therein; the various applications and effects of the Pen in each stroke and letter being of grand concernment to a Learner, and no way so attainable as by diligent observation and continuance of practice; which to facilitate and abbreviate, consult with the following considerations: *viz.*

Every part of such lines or strokes, and even the smallest particle of such Letters as belong to round hands (as most of our Secretaries now in use are) must be made, so much as is requisite, circular. The contrary is to be observed in square Hands, as the German Text, our set Secretary, and many hands derived from them: but for the form of Italian Hand, which participates of neither, this Distick may be pertinent.

*On*

*On Oval wheels ſhould fair Italian run,*
*Smooth as the whirling Chariot of the Sun.*

For the full and ſmall, in Letters and Flouriſhes, which is the next conſiderable, ( and which Artfully performed, will add an illuſtrious livelineſs and lovelineſs to your writing ) you may be ſufficiently informed by that myſterious Characteriſtical Figure at the beginning of this Book. Wherein ( that you may not be enlabyrinth'd ) Note that all ſtrokes by the ſame degrees they encline from their lights or ſmalneſs to their fulneſs or ſhadows, muſt run & decline to their moſt extreme fineneſs again, with a ſpecial regard to an exact quantity of both. So in all ſtrokes circular, or any wayes tending to that form, of what magnitude ſoever; demonſtrated by the Superficies of that Figure being a Circle, and divided according to this Rule, by the lines drawn through it. From the obſervation of which lines you may extract theſe and more infallible concluſions; *viz.* That all ſtrokes deſcending from the left hand to the right muſt be full; and contrariwiſe that all ſtrokes deſcending from the right to the left muſt be ſmall. You may conclude alſo by the Perpendicular line therein, that all down-right ſtrokes muſt be full: Alſo by the right lines of the Quadrangle therein you may ſee how all Traverſe or Croſs-

ſtrokes ought to be drawn, I ſhall leave the Containing and Contained Oval, ſubjects for your own ingenuity to work upon.

## *For running Secretary.*

ALl our new compos'd Courſary Secretaries ſhould keep a kind of Correſpondence with thoſe hands whence they are deriv'd; for the variation or diverſe pennings of Italian hands, affording great variety for choice, it depends much on maturity of judgement to chuſe, and from them to make ſuch derivations as may be moſt expeditious, graceful, and commendable. Alſo ſo much regard muſt be had to the mixture of hands, as that there may be an Artfull compliance of Letters, and a reaſonable reſemblance one of another, for it were ridiculous for a man to croud into a hand naturally perpendicular (as our Set Secretary is) the Letters of another conſiſting of oblique or ſlanting lines, as the Roman and Italian hands do.

Obſerve that though the diſtance of lines and letters of all hands, muſt be dilated or contracted, according to their Magnitude, yet for Courſary or faſt Secretary there muſt be an allowance, and the diſtance of lines for this muſt be

be more then that of more deliberate hands, conſidering that a kind of irregularity and extravagancy in ſuch hands, renders them more regular and delectable; and that nothing is a greater Ornament to ſuch hands, then a ſpacious field, as it were, wherein the wanton Meandrings and ſpreading plumes of each Letter may be fairly blazon'd.

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## *For Set Secretary.*

YOur pen muſt be a degree harder, and the nib thereof broader for this Hand, then for that before treated on. This hand requires much regularity, as being a Fountain from whence many other hands (as Rivulets) are derived; and, as it were, the ſtandard, by which they are proved: Yet my opinion, as to its regularity, jumps not with that vulgarly received. For the heads and tails of all the Letters therein, ought not (in my judgment) to be confin'd to the ſame boundaries, but according to their manner and form they ſhould be proportion'd for height and depth.

As for example, if you rule double lines, and write therein all the ſmall Letters of this Hand with ſtems, you will find that the ꝑ, conſiſting of an oblique Ground-

Ground-line, and a ſemi-Circle, ( betwixt thoſe Lines ) will not require a ſtem of that length above the line, as the ſ and long ſ do, they being (as I may ſo ſay ) double-bodied, being full both above and below the lines : but 'tis proper for the ſtem of the ß to be juſt equal in height to that of the ſ, and a ſmall matter broader ; but the ſt ( conſidering its additional above the upper line ) that muſt have a longer ſtem , and wind off with a greater compaſs : The ſ and f, (conſiſting only of ſtems) they muſt be ſhorter then any of the afore-mentioned Letters. In this Hand eſpecially , your Letters muſt keep correſpondence one with another ; *viz.* the firſt part of the ſmall a muſt be the ſame as the body-part of the e. Your minums muſt be all alike, as the down-right ſtroke of the a , the ſtrokes of the i, m, n, u, and the firſt of the w ; alſo the circular part or body of the d and ſmall b are the ſame as the o, only the upper ſide of the b muſt be light or ſmall , in regard of the near fulneſs of its top. The v conſonant, and the latter part of the w muſt be the ſame with the body of the p. Obſerve, not to turn the tail-ſtroke of the ß beyond its ſtem, and that the tail-ſtroke of the y turn off towards your right hand as ſoon as your Pen deſcends from the Line. Be ſure that all, except compaſs Letters, be drawn directly down-right , ſo as not to be perceived to lean to the left hand or to the right. I affect not a conjunction of Letters in the

the writing of this Hand, but rather that every Letter thereof be made distinctly by it ſelf, unleſs they run naturally one to another, as the *i* to the *m*, *n*, and *u*, and the *a* to the *v*, *y* or *w*, &c. Let the diſtance from word to word be ſomething more then the compaſs of an *o*, and the diſtance from letter to letter, the ſame with that of your minums.

*Moſt of the Letters in this ſet-form'd hand,*
*Muſt ſquare as Cubes, or a good Conſcience, ſtand.*

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## *For Text Hand.*

THeſe Letters, for the moſt part, conſiſting of ſeveral Angles, cannot be performed with one or two drafts of the Pen, but muſt be deſigned by quarters or Cantons; in the making whereof you muſt ſeldome leave off flat, but the pieces of theſe Letters before they are finiſhed muſt be left in a Triangular forme, which muſt be ſmooth, and its points ſharp; otherwiſe the other pieces will not joyn compleatly with it. For the Bodies of all Letters in this Hand, be they great or ſmall, you muſt apply the full mouth of

of the pen, and by turning the nib, wind off into a point, or take it up at a flat, as occaſion requires. Let the main Body-ſtrokes of your Capitals be made firſt, and then their dependencies; and for their flouriſhes, if that ſtroke be made firſt on which all the other depend, you will be able to compleat the Knots and Flouriſhes with more diſpatch and leſs difficultie. If where you intend the Body of a large Capital ſhall ſtand, you draw a down-right or perpendicular line, with a Black-lead-pen, that will be a rule for the upright ſtanding thereof, which is a principal grace. For Flouriſhes you may uſe a pen with a fine round nib, ſuch an one as you write Italian hand with: and for Body-ſtrokes, a pen about ſo broad at the nib as you intend them: but one pen commonly does the work with me; for with that corner of a Text-pen toward your left hand you may produce as fine hair-ſtrokes, as with a pen made for that purpoſe; but by blunting that you will run the hazard of making your great full ſtrokes ragged. You muſt not think (though they ſeem to be one ſole Tract) to make ſuch intricate Knots as are proper for Ornament of theſe Letters, at one draft, but muſt be contented to deſign them piece after piece, as many labouring Writers have done before you: but there's another way, which I ſhall be ready to impart to ſuch as deſerve it. The height of thoſe Letters with ſtems muſt be about twice ſo much as the length of your minums; though varied, as thoſe of the Set Secretary.

## *For German Text.*

THe body of this Hand you may beſt perform with a ſmall ſquare of Braſs, which being laid even with your upper Line, you may with a broad nib'd Pen draw down all the perpedicular lines, which this hand moſt conſiſts of; and if your hand be not certain, you may Rule double lines, both for the top and bottom-turnings of theſe Letters, which muſt all be turn'd in form of a ſemi-circle. The diſtance betwixt your minums muſt be but little more then their breadth, and ſo from one letter to another in words, and therein they muſt joyn and be united both above and below.

*Who more of this Gigantine Hand would know,*
*And view, to Church, and not to School muſt go.*

## *For Roman Hand.*

IT will conduce much to the exact ſymmetrie and beauty of the Roman hand, to conſider its dependencies on the form of a Circle, as the Italian on that of an Ovall : Of neceſſity all compaſs Letters therein, whether ſmall or Capitals, as *C, G, O, Q*, &c. muſt carry with them a viſible rotundity. It is not proper for the Letters thereof to joyn, it being derived from a hand originally disjunctive, therefore extend not the unitive or turning off ſtrokes, as thoſe from the bottom of the *a, c, e, i*, &c. ſo far as thoſe of Italian Letters, nor ſo far as may cauſe one letter to ſtand from another, in the compoſition of words, further then your minums or body-ſtrokes of the ſmall *m*. The ſtems of the Letters in this Hand muſt wave and bend naturally, and the Bodies of all letters herein muſt be full, but not ſo full as thoſe of a downright hand, conſidering they are ſlanting. The ſtems ſhould be thrice the length of their Bodies, and ſome ſmall matter more; the diſtance of lines for this hand muſt be ſo much as a ſtem is in length, and about half the depth of the round letters.

*For*

## *For Italian Hand.*

THis hand in its native Countrey is wrote with unimitable (and I might ſay unlimitable) dexterity; whether for that the Italians are generally more airy then we, or that by their manner of holding the Pen (which is betwixt the fore-finger and the thumb, extended) they have that advantage of us, is not eaſie to determine: but ſure I am they are maſters of that facility, which never any of our Nation could juſtly pretend to in their hand; yet this I dare aver, and it makes as much for the honour of us, that (though the *Alps* ſtand betwixt them and us) in that regard, we have paſt more Alpine difficulties, and aſcend nearer to perfection in this Hand, then even the Italians themſelves. I ſpeak as to the ableſt Profeſſors hereof on both hands; for I am not ignorant that it is but in a manner in its Minority with us, in regard of a general practice. Yet that it may thrive in our Climate, and become ſerviceable, I communicate a conſiderable part of my knowledge therein, as may appear by the following Rules. The Italians holding the Pen as aforeſaid, do moſt of them (contrary to the cuſtome in *England* on that account) ſo faſt as they write their lines, draw their paper with

their left hand from the right: ſo moving it one way and another, as their lines are begun and ended, which may be one reaſon of a more then ordinary diſpatch.

In this Hand every return or double ſtroke of the Pen muſt have a double portion of fulneſs, (which the Pen, in a good hand, naturally produces) which you may ſee in the ſtems of all Letters drawn or aſcending from the feet or bottoms of others, as *b* from *a*, *h* from *c*, *l* from *i*, or *a*, &c. and ſo in the backs or fore-parts of all other Letters, whether ſwell'd to that fulneſs by the tails, or uniting parts of others, caus'd by aſcending and deſcending of the Pen, as alſo of themſelves, where the Pen freely and naturally returns; which appears in the back of the *a*, *g*, *q*, and *y*; the worthineſs of this Obſervation is eminently confirm'd by variety of other Letters, and their ſeveral parts; and indeed herein lies the life and luſtre of Italian Hand; for the obliquity thereof undeniably exacting the edge of the Pen, it would want much of its grace and beauty, did we not make uſe of the Pen's effects in this kind. When the ſtems of Letters turn off, and wind themſelves into the form of Ovals, as often the *b*, *d*, *f*, *h*, *k*, *l*, *p*, *q*, and *y* do; or when the ſpace from the Line drawn up to that coming down be too wide, as ſometimes in the *b*, *d*, *f*, &c. then you muſt obſerve the Effects of the Pen, and

humour

humour your Letters according to the moſt pleaſing faſhion, not permitting the fulneſs of any ſtrokes made by Art to be ſo broad as the ſhadows which proceed from the Pen uncompell'd. You may (if the diſtance of your lines will afford it) take the liberty of extending the heads and tails that turn off, ſomewhat longer then thoſe which do not. When a ſtroke turns twice or thrice about, its fulneſs muſt decline as ſoon as poſſible. In theſe few are couched all the material conſiderables for this Hand, though more may be ſaid then here is wrote: but

*Theſe practis'd well may mount us where proud* Rome,
*Though Hills were ſet on Hills, ſhall never come.*

## For Print Hand.

*TAke care that the ſtems of your Print hand, or round Roman Letters be proportion'd for length, according to the dimenſion or compaſs of their bodies, and that the diſtance of your Lines be ſo fitted to the ſize of your Letters, that the tail-ſtems of your Letters in one Line, fall not into the head-ſtems of your Letters in the next Line below it. Alſo obſerve that the circular part of the* b, d, p, *and* q, *be exactly the ſame with the* o. *And that the* c, *and* e, *have the like compaſs; alſo let the head of the* g *be leſs then the* o, *ſtanding above the lower Line, ſo you will have room*

*room to give the tail thereof its true turnings, and not hazard touching the ſtems of the Letters in the next line below it. The ſhort ground-lines which the Print-hand Letters ſtand on, muſt have a viſible ſquareneſs at each end, and not be ſo fine as the edge of the Pen might make them.*

## More ſtrict Obſervations.

*If for the body of Print-hand, or round Roman, you rule two right Lines, the ſtems of all your Letters both above and below thoſe Lines, muſt want one fourth part of their depth. Obſerve alſo that the length of a minum and an half is the exact diſtance from the bottome of the Letters in one line, to the top-line of that below it, and the ſtems of the ſmall Letters are the direct height of the Capitals. And although you may vary the ſize of your Letters, you muſt, notwithſtanding, keep punctually to theſe Rules, there being no obſervations for any hand promiſing more infallibilitie.*

## *To make Ink.*

TAke three Ounces of Galls which are ſmall and heavy and criſp, put them in a veſſell of three pints of Wine, or of Rain-water, which is much better, letting it ſtand ſo infuſing in the Sun for one or two dayes; Then take two Ounces of Coppris, or of Roman Vitriol, well colour'd and beaten ſmall, ſtirring it well with a ſtick, which being put in, ſet it again in the Sun for one or two dayes more. Stir all together, adding two Ounces of Gum Arabique of the cleareſt and moſt ſhining, being well beaten. And to make your Ink ſhine and luſtrous, add certain pieces of the Barque of Pomgranat, or a ſmall quantity of double-refin'd Sugar, boyling it a little over a gentle fire. Laſtly, pour it out, and keep it in a veſſell of Glaſs, or of Lead wel' covered.

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*NOw its probable, what I intend as Medicine for the good of All, will be evil" ly entertain'd, and converted into Poyſon by ſome, (for this will appear before Faces ſowre enough to turn Nectar into Vinegar, and thoſe of our own Faculty too) the reaſon whereof (though mainly for want of Reaſon) may be gueſt at,*

*at, for they'l be even angry with their Eyes for seeing more knowledge communicated to every Boy, then every Master was before accomplish'd with; but when they shall know that here's not one tenth of what I could have wrote on this account (and to as much purpose as the most vigorous significant Line in all these Directions) and that All that I am enrich'd with in this kind is at their service, which (if they had it) would render them capable of Teaching whosoever shall only know what I here publish; then I hope they'l chear up again, and look with as pleasant a countenance on my Book as I shall upon them.*

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On this admired Book, and its more admirable Author.

*Each* Draught *With* Admirable Rarities *Done,*
*Choyce* Oval-Circling-Knots *Exactly* Run.

P. H.

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*FINIS.*